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man of F. Hey by H. W. Dulcken, (Boutledge & Co.) Tabling these backwards, we may soon dispose of the little merit that gilds the "Picture Fables" and "The Prince of Peace"—the first of which is a mere child's book of art, proper in the "Kinder Garten," where, we believe, it may be popular, but innocent to us of those profound meanings, "objectionate and subjective," which German intellect finds in its barren outlines and barren verse, and the second a good selection of religious verse from poets of the highest rank, very poorly illustrated. There is some imagination in the Sketch of Light by Mr. Birkett Foster—but the rest of the pictures are naught—the worn-out and washed-out illustrations of a thousand sunrises, Rachels, and Jerusalems. Poe's strange and morbid verse, so full of picture, mystery, and suggestion, is a mine tempting the artistic illustrator; and most of the gentlemen engaged in illustrating this volume, show that they love their work. We particularly like the drawings of Mr. Cropsey, as being more fresh, and broad, and weird, than those of his English rivals. His Coliseum is the Coliseum, as it stands in the darkness of a Roman evening—not as it appears in the light of any imaginable book of choice engravings. His Ulalume, again, has the terrible blackness and mystery of an American forest in the depths of an October night, as well as the passionate and solemn gloom of the poetic fancy it is meant to put visibly before the eye. Contrast this scene with the one immediately succeeding, an illustration of the same poet by Mr. Pickersgill, a picture not without prettiness of fancy and sombre accessories and the force and tenor of Mr. Cropsey's pencil become conspicuous. His City in the Sea is also a vivid representation of a scene of wreck and desolation. Mr. B. Foster is, as usual, graceful and fanciful, warm in tone, and joyous and free in outline. His landscapes, both in this volume and in those dedicated to the illustration of "The Home Affections," and of Bryant, are as delightful as Poussin's or Claude's, and we should like nothing better than to wander about in them, "with one fair spirit" for our minister, for all the days of our life. Mr. Dahlzel's German-like simplicities and earnestness are also worthy of praise. Mr. Mackay has done his work in an able and conscientious manner, and it is not his fault, perhaps, that his poetical selections are rather melancholy fare for a Christmas party. Indeed, "The Home Affections," and the two volumes of American poetry, should find many admirers in the time of Christmas remembrances."

WESTPHALIA.—A committee, headed by the Minister Auerswald, and composed of leading citizens, has been organized for the purpose of raising funds for a monument to be erected in honor of the foremost German statesman of the eighteenth century, Baron Stein, who died at the chateau of Cappenberg, in Westphalia, June the 29th, 1831. The laudable ambition of paying appropriate homage, in this artistic manner, to the departed grandees of the land, is daily becoming stronger in the public mind of Germany.

SONNET.

"WELL-NIGH the voyage now is overpast,
And my frail bark, through troubled seas and rude,
Draws nigh that common haven where at last
Of every action, be it evil or good,
Must due account be rendered. Well I know
How vain will then appear that favored art,
Sole Idol long, and Monarch of my heart,
For all is vain that man desires below.
And now remorseful thoughts the past upbraid,
And fear of twofold death my soul alarms,
That which must come, and that beyond the grave;
Picture and sculpture lose their feeble charms,
And to that Love divine I turn for aid,
Who from the cross extends his arms to save."

Michael Angelo Buonarrotti, in his 86th Year.

THE CRAYON.

NEW YORK, DECEMBER, 1857.

Sketchings.

TO OUR SUBSCRIBERS, FRIENDS, AND READERS.

THE number which we give to-day to the public completes our yearly volume, and the third year of our periodical labors. During the present year we have had sufficient encouragement to induce us to increase our efforts, and to call upon our friends to redouble their zeal in extending our list of subscribers. Our own humble object has been to make THE CRAYON the vehicle of the best and most practical thought in the community—to make it a welcome and worthy visitor of the homes of those who patronize it, and to suggest, as well as publish, sound and valuable opinions. All our contributors have generously aided us, and have taken the deepest interest in our success, not only by their valuable contributions, but also in many other respects. We have also to thank many of our newspaper brethren for the kind and flattering notices which they have continued to give us throughout the year.

Owing to the heavy calamities which have fallen on the whole country, and the consequent depression of the community, the success of THE CRAYON during the incoming year can only be effected through the friendly activity of its supporters. Every CRAYON subscriber has influence enough to put our paper on a firm footing, and to increase the sphere of its usefulness—every family into which our Journal goes can easily extend our circulation. We, therefore, give everybody alive to the importance of our Journal, a friendly invitation to secure its continued usefulness by increasing the list of its patrons. Shall our invitation be in vain?

We would also earnestly call upon our artist friends to coöperate and unite together, with a view of perpetuating the only organ they have ever had. As a body they have more than power enough to do so, and to accuse them of any deficiency of will in the matter is far from our thoughts. Zeal on their part will create zeal in the other branches of our community, and with the friendly countenance and aid of both, THE CRAYON can easily become worthy of them, and of the enlightened community in which it lives and has its being.

DOMESTIC ART GOSSIP.

THE disposal of Mr. J. M. Burt's collection of pictures at auction, in the early part of last month, is a significant sign of the times in relation to Art. The attendance at the sale was large, and the bids were lively; we quote from the catalogue the prices obtained for the principal pictures. "The Flight on the Prairie," by W. Ranney, brought \$30; a "View near Lenox," by Oddie, \$32; "The Stolen Boy," by J. H. Cafferty, \$34; "The Alps, Simplon Pass," by J. F. Cropsey, \$110; "Hudson River, near Cold Spring," by W. Hart, \$30; "Harvesting," a sketch, by T. Cole, \$47 50; "New England Scenery," by J. F. Kensett, \$155; "Mountain Scenery," by the same artist, \$250; "Lake George," by the same, \$107; "Olden Time," by G. Inness, \$200; "Mountain Scenery," by D. W. C. Boutelle, \$31; "North River," by J. Doughty, \$42; "Autumnal Scene," by R. Gignoux, \$40; "Winter in New Hampshire," by the same artist, \$190; "Fanny Kemble," by G. Flagg, \$90; "Sheep—interior," by Robbe, of Brussels, \$60; "Summer, Middlebury, Vermont,"